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The new palace of Westminster.

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THE NEW PALACE

OF

WESTMINSTER.

PRINTED BY PERMISSION OF THE LORD GREAT CHAMBERLAIN.

TENTH EDITION.

London:

WARRINGTON AND CO.,

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1854.

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THE

PALACE

OF

WESTMINSTER,

Which is now entirely appropriated to the use of the Houses of Legislature, stands on the same site in which a Royal Palace has existed since the time of Edward the Confessor, who, we are told by Inqulph of Croyland, often held his court here—the Palace was added to by William the Conqueror, and his successor William II built further additions, among which was the Great Hall of Westminster—this was done in 1097, and the King held his Christmas in the new Hall in 1099. In 1163, Thomas á Becket, then chancellor of England, superintended further repairs, which were much needed, for Stow tells us, at this time that "it was ready to have fallen down," but, he mentions, that after this, many banquets were held there, specially one in New Year's Day, 1236, when Henry III. feasted six thousand poor people, and when "triginta millia" 30,000 meat dishes were put on the table. In 1299 there was a great fire at the Palace, the injury done by which was however restored by Richard II., in the style of architecture of his time. He it was who raised the walls of Westminster Hall, and altered it, and added the present roof, unequalled in the world for originality of conception, scientific construction and beauty of effect. In 1512 there was again a very destructive fire at the Palace of Westminster, from which the Hall and St. Stephen's Chapel, with its crypt and cloisters were nearly the only parts that escaped—the ravages of this fire were never repaired. Some buildings were however added by Henry VIII., who is supposed to have erected the famous Star Chamber, so called, says Stow, "from the ceiling being decked with stars, gilt," although portions of this were evidently done at a later time, since a door-way and stairs leading to this once dreaded court

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existed after the last fire, with the date 1602 over the door. In forming the foundations for the New Palace, many foundations and relics af the old building have been discovered, of which accurate drawings have been made—all the work was composed of that excellent rubble masonry for which our old buildings are so remarkable, so that the greatest labour was required for removing the remains, especially the old river wall extending the entire length of the building, but which was considerably less advanced into the river than that of the new Palace. A plan of the old Palace is engraved in the Vol. 5, of the Vetusta Monumenta, measured in 1823, There is also an interesting one in Smith's History of Westminster.

It was, from a consideration of the great amount of traditiona and historical interest which attached to the site, that it was, after much deliberation and the consideration of numerous suggestions on the subject, determined to erect the New Palace on the same spot, after the destructive fire in 1834; and at the opening of the ensuing Parliament one of the earliest measures decided upon was, "that a Select Committee be appointed to consider and report upon "such plans as may be most fitting and convenient for the per- "manent accommodation of the Houses of Parliament."

It was at first contemplated that the old buildings might be so far retained that with additions and improvements the Houses of Parliament might again assemble in them; but, on due consideration, this idea was abandoned. In fact, it can hardly be said, that this country has ever yet possessed such 'Houses of Parliament,' as may, in every point of view, be termed worthy of the age and nation; the old Houses were neither suitable in an architectural point of view, nor, as concerned the convenience of the Members of Parliament, constructed in such a way as to be suitable for the great amount and importance of the business. The original buildings, confined and incommodious, had been so altered from time to time that the whole structure was a mass of patchwork.

The Committee made a report in June 1835, in which, after giving the evidence they had obtained, they came to a series of thirty-four resolutions, referring to the construction of the new House of Parliament, in which they stated,

"That it is expedient that the design for the rebuilding of the

" Houses of Parliament be left open to general competition, and that " the style of the building be either Gothic or Elizabethan;" that " the plans be delivered in to the office of the Woods and Buildings, " on or before the first day of November, 1835." Moreover, "that " in order more effectually to secure a correct decision upon the merits " of the several plans, it is expedient that an humble Address be pre- " sented to His Majesty, requesting him to appoint five Commis- " sioners to examine and report generally to both Houses of Parlia- " ment upon the plans offered by competition; and that such Com- " missioners shall select and classify such of the plans, being not less " than three, or more than five in number, as shall seem to them " most worthy of attention, and shall state, if required, the grounds " upon which the propriety of such selection and classification is " founded."

It having been finally resolved that a structure should be raised which should be as perfect in all its arrangements and details as possible, whilst it should give scope for the development of national architectural ability; plans were advertised for, and as many as ninety seven sets of designs were sent. The Committee, after much consultation, selected the plan by Sir Charles (then Mr.) Barry, to which the Commissioners had awarded the first premium, and in May 1836, reported to the House of Commons that they considered themselves warranted in recommending this plan for adoption; subsequently to the award, however, some alterations were made at the suggestion of the Commissioners as well as of the architect himself, which they considered calculated materially to improve the original.

The commencement of the present magnificent Structure, which affords, for the first time, a place of meeting for the Parliament worthy of England, was made in the end of 1837, when the coffer dam was commenced.

With a view to the selection of the proper stone to be employed in the erection of the new building, the Lords Commissioners of the Treasury authorized, in the autumn of 1838, a commission, including Sir C. Barry, the architect, to make a tour of inspection to the various stone quarries in the kingdom, and also to examine the different stone which had been used in the erection of public and other buildings; and an elaborate report was published of the

result of their labours; in which they recommended that the most fit and proper material to be employed was the stone from Bolsover Moor and its Neighbourhood. This quarry, however, did not yield the quantity required, and the hard magnesian lime stone from Anston, in Yorkshire, for the exterior of the building, with Caen stone for the interior.

In 1840, the river wall having been erected in Aberdeen granite, and some other necessary foundations made, the first stone of the superstructure, which it may be interesting to some to know, is that forming the south-east angle of the plinth of the Speaker's House, was laid on the 27th of April, but without any public ceremony; since which time the building has progressed, till, on the 15th of April, in 1847, the House of Peers and its adjoining Lobbies was used for the first time. At the commencement of the last Session (1852) the first official occupation of the new House of Commons took place, with which most of the public portions of the building were also opened for their destined use.*

In 1841, "a Select Committee was appointed to take into "consideration the promotion of the Fine Arts of this country in "connexion with the re-building of the New Houses of Parliament;" and in a Report, issued shortly after, they stated, "that it was the "unanimous opinion of very distinguished professors and admirers "of Art, that so important and national a work as the erection "of the two Houses of Parliament, affords an opportunity which "ought not to be neglected of encouraging, not only the higher, "but every subordinate branch of Art in this country;" adding, "Your Committee fully concur in this opinion, supported as it is by "witnesses of extensive information, and by artists of the highest "character and ability. In adopting this, however, and further, in "recommending that measures should be taken, without delay, "to encourage the Fine Arts by employing them in the decoration "of the New Houses of Parliament, they desired to express their "decided opinion, that to accomplish this object successfully, it was "absolutely necessary that a plan should be previously determined

* It may be an interesting comparison to some to learn that St. Paul's, which stands on less than two acres of ground, was 35 years building, while the new Palace, four times the size is now in its 16th year, so far finished as to be in general use, and leaves no doubt that 4 or 5 years more may see its completion.

" on (and that as soon as practicable,) in order that the Architect " and the Artist or Artists to be employed might work, not only " in conjunction with, but in aid of each other."

The Committee had examined during that year many individuals well acquainted with the progress and position of the arts, both at home and abroad, and the result of the enquiry carried on with the best and most impartial spirit of investigation tended to direct them to select the FRESCO style as the most eligible aud best adapted for the decoration of public buildings. Their Report concludes thus: " During this enquiry the attention of your Committee has been " called to one branch of the Fine Arts, hardly known in this country, " viz. Fresco, and which must, in a great measure, depend for its en- " couragement upon direct public patronage. The space which it " demands for its free development, and the subjects which it is " peculiarly fitted to illustrate, combine to point out national buildings " as almost the only proper sphere for the display of its peculiar cha- " racteristics, grandeur, breadth, and simplicity. Your Committee " having carefully considered the evidence, are disposed to recommend " that this style or mode of painting should be adopted."

Having thus come to an opinion on the first point to which their enquiry was directed, the Commissioners said, that they had given their attention to the question whether it would be expedient that Fresco Painting should be employed in the decoration of the new Houses of Parliament; but they had not been able to satisfy themselves that the art of Fresco Painting had been hitherto sufficiently cultivated in this country to induce them in at once recommending that it should be so adopted. In order, therefore, to assist them in forming a judgment in this matter, they proposed that artists should be invited to enter into a competition in cartoons, and had prepared a draft of an announcement on this subject, offering premiums of public money, to which they requested the sanction of Her Majesty, which was most graciously accorded.

The Commissioners gave notice that premiums would be given to artists who were to furnish cartoons which should be respectively deemed worthy of the said premiums by judges to be appointed to decide on the relative merits of the works which were to be executed in chalk or charcoal, or in some similar material, but without colours.

Artists were also invited to send in models for sculpture, specimens of carved work in wood, specimens of stained glass, and also of frescoes, arabesque drawings, and ornamental metal work and pavements, during the year 1843.

It was proposed (and subsequently sanctioned by the Lords of the Treasury), that six compartments in the House of Lords should be decorated with Fresco Paintings; that the subject of each should be illustrative of the functions of the House of Lords, and of the relation in which it stands to the Sovereign; that the subject of three of the said Fresco Paintings shonld personify in abstract representations Religion, Justice, and the Spirit of Chivalry; and that the three remaining subjects should correspond with such representations, and express the relation of the Sovereign to the Church, to the Law, and as the fountain of power to the State.

Sculpture was also duly considered, and Sir C. Barry reported respecting the localities in the new Houses of Parliament which might be adapted for the reception of works in sculpture, by which it appears that there were niches in the whole building, provided for the purpose of receiving statues, as follows:—In Westminster Hall twelve; in the Royal Gallery one hundred and six; in the Queen's Porch four; in the House of Lords eighteen; in St. Stephen's Hall twelve; in the Central Hall sixty-eight; making altogether two hundred and twenty niches, averaging seven feet high; and he also stated that, according to his proposed arrangements, "the entire number of public monuments "that the building and its quadrangles could accommodate would be, "in isolated monuments or statues, two hundred and seventy, and in "mural monuments and tablets about four hundred, or, in the whole, "six hundred and seventy monuments of all kinds."

In a subsequent Report the Commissioners were of opinion, that six insulated marble statues might be conveniently placed in St. Stephen's Porch, and sixteen such statues in St. Stephen's Hall.

The principal portions of the New Palace which it is proposed to decorate, are the Royal Gallery, St. Stephen's Hall, St. Stephen's Porch, the Queen's Robing Room, the Guard-Room, the Peers' Robing Room, the Prince's Chamber, the Peers' and Commons' Corridors, &c. &c.

The New Palace of Westminster stands on an area of about eight acres, has four principal fronts, the eastern one being that towards the river, and contains within its area no less than 11 quadrangles or courts for the admission of light and air to the numberless rooms, residences, and offices, of which, besides the two Houses and their adjuncts, it is made up.

Some idea may be formed of the intricacy and extent of its plan, when it is considered that it contains no less than 500 rooms, of all kinds, with separate residences, (some of them of large size), for 18 different officers of the Houses of Lords and Commons, besides a Chapel for the use of the residents in the building,

We propose, in the following pages, for the guidance of visitors, to describe in order all the principal parts of this magnificent pile, as well as those portions of the interior to which the public are now admitted.

The most important facade yet complete is that towards the river or the east front, it is in all 940ft. in length, of which the projecting portions in wings at the extremities are each 120ft. in length, leaving between them a fine paved terrace, overlooking the water above 700ft. long and 33ft. wide; this facade may be said to consist of five portions, the centre, which has three stories above the ground floor, and the north and south curtains which each have two stories only above that level, while the wing towers (the beautiful design of which is best seen from the river,) are the most lofty portions. The portion of this front between the wing towers is composed of bays, separated by hexagonal buttresses the entire height of the building, richly panelled, terminating in hexagonal open-worked pinnacles, carrying gilt vanes. The carved decorations have, as is the case throughout the building, historical significancy; the rich band of carving between the windows of the principal and one-pair floors is composed of a succession of the Royal Arms of England in each reign, from William I. to our present Sovereign. These arms have their appropriate supporters under each dynasty, except in those which precede the time of Richard II., when there were no heraldic supporters to the royal coat, and this want is supplied by human figures, expressing in some way the leading events which mark the various reigns, as for instance, the figure supporting the arms of Rufus

bears a model of Westminster Hall, as being founded by him, the supporter to that of Edward III. is a figure of St. George and the Dragon, the order of which was instituted by him—the others in like manner. The band below the principal floor window has inscriptions bearing the date of each sovereign's accession and decease —while the panels on each side of the coats of arms have sceptres and labels with appropriate badges and inscriptions. In the parapet of each bay is a niche with a figure of an angel bearing a shield. The carved panels to the oriel windows, of which there are six in this front have the coat of arms of the present Sovereign, which also ends the series, in order to indicate that the building was erected during her reign. The wing towers are most harmoniously grouped together, and rise considerably above the rest of the roofs; at each angle are rich octagonal stone pinnacles, while the roofs of the towers themselves are covered with steep roofs, with elaborately perforated ornaments in iron at the angles and tops, reminding one of the steep picturesque roofs of some of the chateaux and belfry towers on the continent, especially in the low countries.

It may be here mentioned that the roofs of the entire building are of iron framing, involving in many parts most interesting and peculiar construction, and the covering plates are also of iron, galvanized to protect them from rust (which this process has hitherto been eminently successful in doing) so that the principle of making the New Palace as nearly fire-proof as possible, as far as the roofs are concerned has been thoroughly carried out.

The north front towards Westminster Bridge has bays and buttresses similar in disposition to that of the river front, and the strings, windows, &c. range with those, but there are here two lofty windows in place of one in each bay, the band between them as before having coats of arms, which in this part bear the quarterings of the kings of England between the Heptarchy and the Conquest, thereby keeping up the above historical illustrations, with inscriptions of the dates of accession as before, while niches which divide the windows laterally in each bay, have effigies of the Sovereigns whose arms are below. This front terminates to the west, with the lofty clock tower, which will be described hereafter.

The south front is of similar design to the north, and has similar decorations chronologically arranged, it terminates westward in the great Victoria tower.

The land or west front is more broken than any of the rest, and will present therefore, it may be supposed an effect chiefly striking from the picturesque effect it will present, and the varieties of light and shade produced, while the river front is impressive from its extent and uniform symmetry. This land front will embrace the area of the present Law Courts, which are probably to be removed elsewhere at no distant time, while the space will be usefully occupied by rooms and offices of more immediate connection with the business of parliament.

Those portions of this front which are now complete, viz.; that portion fronting New Palace Yard, and the beautiful alteration and improvement of the South Gable, &c, of Westminster Hall, give the utmost promise of its future pictorial effect.

The new Palace Yard front is composed of bays, divided by boldly projecting square buttresses, terminating, as elsewhere, in rich pinnacles, and as this portion of the building is devoted to the official residences of the chief officers of the House of Commons, the figures in the niches of this facade will, it is proposed, contain statues of eminent commoners. The north gable of Westminster Hall and the adjoining Law Courts will one day, if the comprehensive designs of the architect are carried out, be made to accord in character with this beautiful front, and it has been also a suggestion of Sir Charles Barry's that new Palace Yard be entirely enclosed by parliamentary buildings, thus making it, by means of an important Gateway looking towards Whitehall, the Entrance Court Yard of the New Palace, as it was originally of the old Palace of Richard's II. time. To effect this object, of course, the houses on the south side of Bridge Street will be removed.*

The only other portion of this side as yet complete, is that opposite Henry VII^ths. Chapel, called St. Margaret's Porch and the new

* "The new Palace Yard being anciently enclosed by a wall, there were four gates therein, "the only one at present remaining is that on the east side leading to Westminster Stairs— "the three others which were demolished were that on the north which led to Woolstaple, "that on the west called Highgate, a very beautiful and stately edifice, situate at the "east end of Union Street, it was taken down in the year 1706, as was also the third at the "north end of St. Margaret's Lane, Anno 1731." Maitland ed., 1739.

gable of Westminster Hall, which has been erected considerably south of the old gable, and the great window which was therein has been moved and replaced in the new wall, thus forming a magnificent Porch at the end of Westminster Hall (See St. Stephen's Porch, p. 38). The facade, which is now in course of erection between this point and the Victoria Tower, will, it is understood, be different in design from the other parts, although accordant in character and disposition, it will contain the entrance for the Peers to the House of Lords, Lord Chancellor's apartments, parliament offices, &c. The internal courts of varied design and most picturesque effect, more plainly treated than the external facades, will admit light and air to the innumerable rooms in this wonderful building, while, by means of archways connecting these courts, there will be afforded facility of access by carriages to all parts of the interior. Numberless towers, oriels, and turrets, add to the effect of the sky-line of the building, whether viewed from the exterior or from the courts; but the three most important towers which deserve special remark, are the Victoria Tower, at the south-west angle; the Clock Tower, at the north-west extremity, and the Central Tower, connecting and balancing as it were the other two.

The Victoria Tower will be, when completed, the largest and highest square tower in the world, being seventy-five feet square and three hundred and forty feet high to the top of the pinnacles. Its great mass rendered necessary the utmost care and scientific treatment of the very treacherous ground of its foundation, this is made of solid concrete for many feet in depth with solid brick-work over that, the whole enclosed and strengthened by piling. The lower part, which is entered by a gigantic archway to the west, 50ft. high, is appropriated to the sole use of the Sovereign, who, when opening or proroguing parliament will always enter here, the Royal Carriage being driven under the Tower to the foot of the Royal Staircase within the Tower. Colossal Statues of the Lion of England, bearing the National Standard flank the portal, while carving, rich and emblematical adorns the walls and groined roof of the interior. Within the Porch and over the Archway on the east side are niches, containing statues of the Guardian Saints of the United Kingdom; St. George of England, St. Andrew of Scotland, and

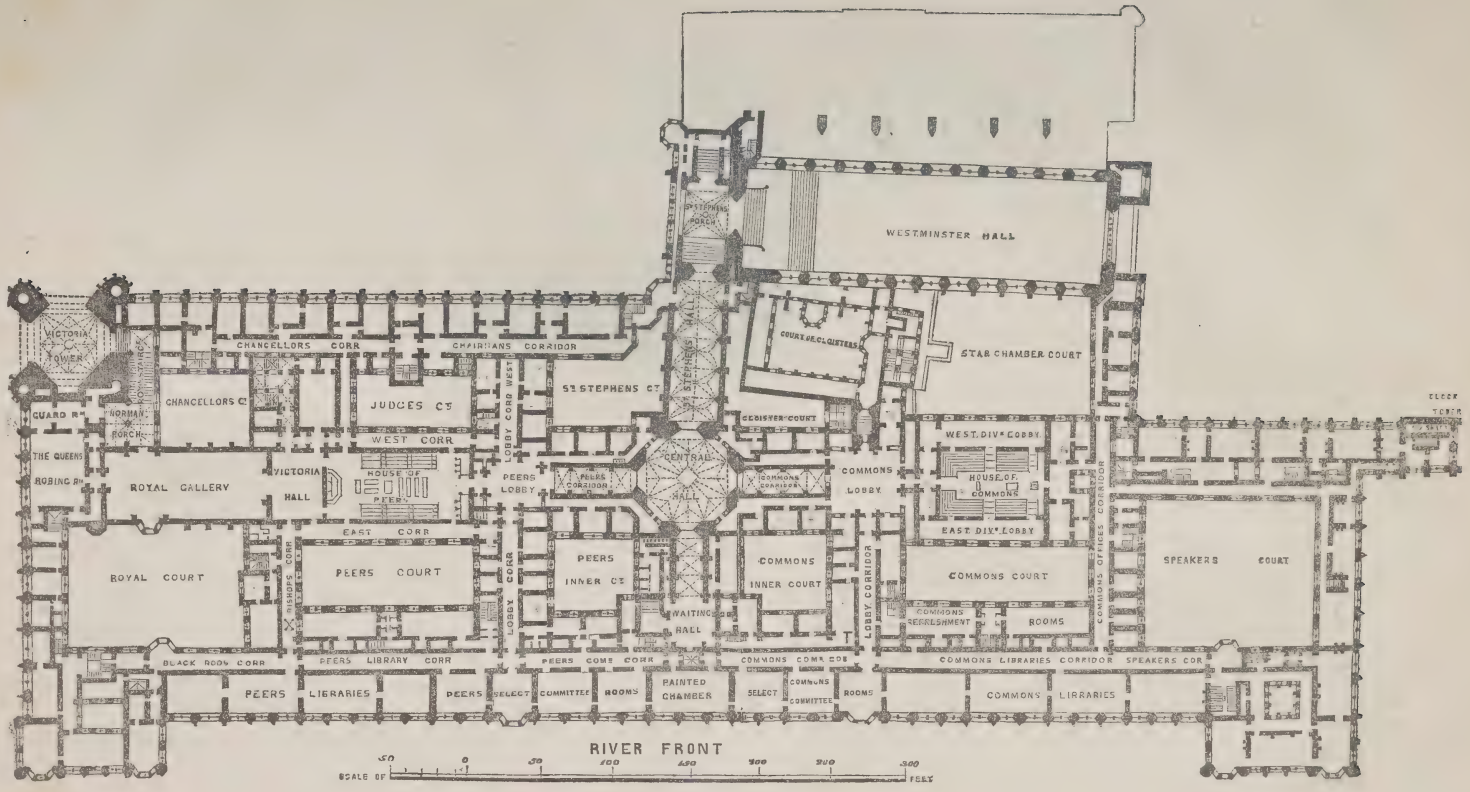
St. Patrick of Ireland ; while the similar Archway on the north side, which forms the access to the Royal Staircase has niches of similar design, containing a colossal figure of Her Majesty, Queen Victoria in the centre, while those on either side, contain allegorical statues of Justice and Mercy, as the two best prerogatives of the British Crown. Recurring to the exterior of the Tower immediately over the above great Entrance, as well as on the south side, is a row of rich niches, the centre one higher than the rest, and containing a statue of the Queen, while the others are occupied by her Father and Mother, the late Duke and Duchess of Kent, and other members of the same Royal Family. Above these, deeply recessed and lofty windows rise, and over them a delicately beautiful tier of arcade work divides them from a second tier of windows above. Beyond this point the Tower is not yet completed, but we cannot doubt that the whole when finished to its intended height will form a work, even by itself a sufficient cause of pride to any country, since, even in its present unfinished state, it excites the wonder and unqualified admiration of both foreigners and native visitors.

The Clock Tower is a structure equally original, but quite differing in design. It is situated at the north-west angle of the building in new Palace Yard, and it is a curious circumstance and one evidencing the desire of the architect to perpetuate the traditions of this interesting spot, that the well-known Clock Tower of the old Palace, (which has been engraved by Hollar,) stood almost on the site of the present one ; this structure was built in the reign of Edward I., and its expense defrayed from a fine imposed on Ralph de Hingham, Chief Justice of England. An old chronicle of 1657, tells us that "its intent was, by the clock striking continually, to remind the Judges "in the neighbouring courts to administer true justice, they calling "thereby to mind the occasion and means of its building." The great bell in it, called "Tom of Westminster," was given by William III. after the Tower was destroyed, to the Dean and Chapter of St. Paul's, and its metal forms a part of the great bell of that Cathedral at present. The plan of the new Clock Tower is square, and its intended altitude will not fall far short of that of the Victoria Tower, but its design will be totally dissimilar, its walls are panelled and buttressed delicately, yet with much simplicity, the richest part of its design, being chiefly in the stage of the great clock and the turretted lantern spire which will surmount the whole. The Clock itself will be

of course the chief feature in the composition, and have a dial 25ft. in diameter, which will be the largest in the world, that is, where the Clock is an integral part of the design, the only larger one being that at Mechlin, where the dial is formed of open metal work applied over, but having no connection with the architecture. The Clock works have been placed under the able superintendance of the Astronomer Royal, Professor Airey, and will, it is expected be very remarkable for their excellency and the different indications of time, date of month and year, &c. that they will be made to show, and it having been proposed to set the time daily by electric communication with the Greenwich Observatory, the time shewn by this Clock will be of course the standard time for London.

The Central Tower, occupying as its name imports the centre of this great building, is different in design from either of the foregoing, it is a marvellous piece of construction, containing the largest octagon gothic vault known where a centre pillar is not used, as is the case in most of the larger chapter houses of our cathedral cities. The Tower is entirely occupied in the lower part by the Central Hall, of which a description will be found below; above its stone vault rises a great cone of brick, faced with stone, which carries the light and beautiful open lantern, which rises above the roofs, this portion of the Tower is used as the air shaft or outlet for the ventilation of the whole of the great building; evincing how possible it may be to convert a necessary and not usually ornamental appendage into a most original and attractive feature.

Besides the three towers above described, are many others of varying design and great beauty and character, forming from all points of view from the Courts of the building, pleasing and appropriate features. To complete our survey of the exterior of the building, it is quite necessary to walk through the six Courts already finished and in use, They are called, beginning at the north end of the building: 1. The Speaker's Court, so named from its giving access to the splendid official residence of the Speaker of the House of Commons. 2. The Commons Court. 3. The Commons Inner Court. Then passing the centre of the building and still in direct communication with the last, we enter 4. The Peer's Inner Court. 5. The Peer's Court, and lastly, passing under the Bishop's Tower, the Royal Court, from which, access is obtained, either to the south facade of the building, or to the Victoria Tower. There will be five other Courts which are only partially formed as yet, and are not yet in use.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NORMAN PORCH
THE QUEENS ROBING R.
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VICTORIA HALL
WEST CORR
HOUSE OF PEERS
PEERS LOBBY
PEERS CORRIDOR
CENTRAL HALL
COMMONS CORRIDOR
COMMONS LOBBY
WEST DIV.N LOBBY
HOUSE OF COMMONS
CLOCK TOWER
EAST CORR
ROYAL COURT
PEERS COURT
PEERS INNER Ct
COMMONS INNER COURT
EAST DIV.N LOBBY
COMMONS COURT
SPEAKERS COURT
BLACK ROD CORR
PEERS LIBRARY CORR
PEERS COMS CORR
WAITING HALL
COMMONS COMS COR
LOBBY CORRIDOR
COMMONS REFRESHMENT ROOMS
COMMONS LIBRARIES CORRIDOR
SPEAKERS COR
PEERS LIBRARIES
PEERS SELECT COMMITTEE ROOMS
PAINTED CHAMBER
SELECT COMMONS COMMITTEE ROOMS
COMMONS LIBRARIES
RIVER FRONT
SCALE OF 50 0 50 100 150 200 250 300 FEET

Having thus hurriedly called the attention of the visitor to the principal parts of the exterior, we shall proceed to accompany him through the State Apartments of this Royal and National Palace, following the order usually observed by the conductors of visitors, although, at present, the public are not admitted to some few of the apartments here described to make the series complete. Entering at the

VICTORIA TOWER,

The internal decorations and arrangement of which have been described, we ascend to the left the Royal Staircase, formed entirely of stone, and simple in its character and imposing from its scale; at its summit, we enter the Norman Porch, so called, from its being intended to place therein statues of our Norman Sovereigns on the various pedestals, as well as to adorn the panels of the walls with fresco painting of the subjects taken from this period of English history. The beautifully clustered centre shaft and the carved groined ceiling of this apartment deserves attention. The door on the right hand leads through an Anti Room to the Royal Robing Room, which, when finished, will be a magnificent apartment; it is proposed to decorate the walls with a series of fresco paintings by Mr. Dyce, intended to illustrate the effects and benefits of Chivalry, in fostering generous and religious feelings—the subjects will be allegorical: one side of this apartment has already been completed by that gentleman.

Mr. Dyce has had allotted to him eight years to complete the whole series. Leaving this chamber we enter through a deeply recessed stone archway,

THE ROYAL GALLERY,

A magnificent apartment, 110ft. in length, by 45ft. in width and 45ft. high, but not yet complete in its finishings. To this Gallery the public are admitted to view the Royal procession on its way from the Robing Room to the House of Peers when Her Majesty opens and prorogues Parliament; seats rising one above the other extend along its entire length for the use of the public on these occasions—the walls above these seats will be decorated with a chronologically arranged series of subjects from English history, while a band of armorial decoration will run immediately below the windows—these will be filled with

stained glass of appropriate design, while a splendidly panelled and decorated ceiling crowns the whole. From the Royal Gallery, we enter

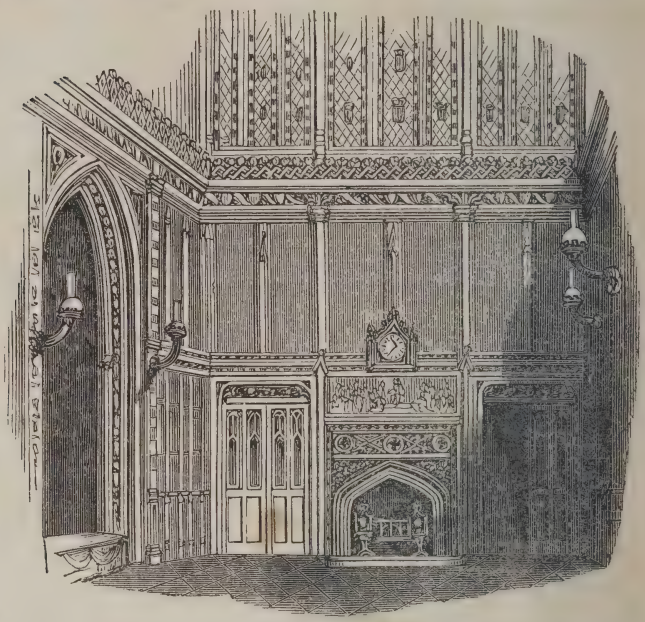
THE PRINCE'S CHAMBER,

Serving as a kind of anti-room to the House of Lords where the Sovereign is received on entering by the chief of the nobility.

The large doorway on the south side, by which we have entered from the Royal Gallery, is of lofty pitch, richly decorated, and deeply recessed. Four shields, with crowns over them in alto-relievo, and bearing the arms of England, Scotland, Ireland, and Wales, respectively, are at intervals in the mouldings on either side of the door, roses filling up the vacant spaces; whilst small labels, on which are inscribed Anglia, Scotia, Hibernia, and Wallia, are under each shield. Around the arch, a series of small quatrefoils is introduced, and the spandrils have quatrefoils with a rose and a fleur-de-lis within them. The archway on the north wall corresponds exactly in design to its companion opposite; and curtains of damask, with deep gold fringes, conceal the space left for a statue of Her Majesty, now in progress by Gibson, at Rome, which will be placed on a pedestal in front of it at a future period.

Entrance is obtained to the Prince's Chamber from the House of Lords by two doors on either side of the Throne. The walls are paneled to a considerable height, having a deep frieze running round the room. On the north and south sides, the walls above the paneling are, at present, covered with drapery of a dark marone, having roses and crowns diapered upon it in gold colour, as a temporary adornment to blank walls; it being intended, at a future period, to have Frescoes painted in the vacant spaces between the pillars. The east and west ends have each three windows, above the paneling, each window being divided into three lights. The windows are filled with stained glass, of simple design, consisting, in each light, of the rose, thistle, and shamrock, surmounted by Royal crowns, on a ground of diaper-work; and the whole is bordered by a narrow fillet, having roses at intervals. The effect of these windows is beautiful. The rich colours, and the softened tone of the light which streams through them give additional magnificence to the decorations of the apartment: in the panelling, on either side of the apart-

ment, is a series of spaces, nearly square, which are to be filled with bassi-relievi, carved in oak, representing important events in the lives of the Queens of England. Six of these spaces occur on the sides of the



room, and over each fire-place is a long space or panel. In the space over the west fire-place a bas-relief has been introduced, to shew the general effect which may be expected from the intended series. Over these sunken panels for bassi-relievi, and separated from them by a deep moulding, is another series, of tall panels, within which portraits of the Sovereigns of England will be painted. Of these spaces there are twenty-eight in all, six being at either end, and eight on either side of the room. All the vacant panels have been hung, temporarily, with a paper of the richest colours. The frieze above these panels is enriched with oak leaves and acorns, having shields charged with the armorial bearings, properly blazoned and gilded, of the different Sovereigns of England since the Conquest. At intervals, and between each shield, is a narrow label, running diagonally over the oak leaves, on which are the names of Sovereigns whose arms are delineated on the shields.

The CEILING of the Prince's Chamber is exceedingly rich in decoration The surface is painted a dark blue. Within the compartments are

shields, containing, alternately, the arms of England, Scotland, and Ireland; and around them are enriched quatrefoil borders, with fleur-de-lis and coronals, the former in the central angles, and the latter at the corners. From the variety and richness of the sculptural decorations of this ceiling, and the vivid colours employed in their enrichment, the effect is beautiful, artistically softened by the tone of the stained glass as to be perfectly free from crudity of colour.

The FIRE-PLACES are of very elegant design and elaborate workmanship. The opening for the fire is a low arch, deeply recessed; the sides and back, incrusted with red and blue encaustic tiles, having the lions of England and the Royal monogram on them respectively. The spandrils of the arch are enriched with Tudor roses, crowned, painted and gilded; and from them flow, in graceful arrangement, the thistle and shamrock, also gilded. In a long panel, immediately above the arch, are three quatrefoils, within circles, having, in their centres, shields of the arms of England, Scotland, and Ireland; and, in gilt letters, on blue labels twining under the shields, the respective national mottoes "Dieu et mon Droit," "Nemo me Impune Lacessit," and "Quis Separabit." In the spaces between the quatrefoils are circlets of oak branches, with sceptres and swords placed saltire-wise, inter-twined by a cord and tassels. The stove is low, and along the top bar are fleur-de-lis; the back has in relief the Royal Arms of England, with the supporters and crest. The fire-dogs are of brass, and represent shields, with the lions of England upon them; the standards being surmounted by Regal crowns. The fire implements are of wrought brass, elegantly designed: a raised moulding round the hearth serving in lieu of a fender, besides being made in accordance with the style of architecture of the room. We should observe that the bas-relief of the Fire-place is not carved in oak, but is merely a plaster specimen coloured to imitate oak; the subject is Queen Philippa interceding with Edward the Third in behalf of the Citizens of Calais.

THE HOUSE OF LORDS.

The Interior of which is, without doubt, the finest specimen of Gothic civil architecture in Europe; its proportions, arrangements and decorations, may be said to be perfect. The size and loftiness of the apartment, its finely proportioned windows, with the gilded and canopied niches between them; the Throne,

glowing with gold and colours; the richly-carved panelling which lines the walls, with its gilded and emblazoned cove, and the balcony, of brass, of light and elegant design, rising from the canopy; the roof, most elaborately painted; its massy beams and sculptured ornaments, and pendants richly gilded; all unite in forming a scene of Royal magnificence as brilliant as it is unequalled.

The House of Lords is 90 feet in length, 45 in breadth, and of the same height. In plan, the House is divided into three parts; the northern and southern are each considerably smaller then the centre which constitutes the body or floor of the House, wherein are the Woolsack, Clerks' Table, &c.; and on either side the seats for the Peers, in rows. The southern end is the part of the House in which the Throne is placed, and is also for the accommodation of distinguished foreigners, and others; whilst the northern has the Bar for its boundary, and is for the service of the House of Commons, when summoned to the Upper House to attend Her Majesty or the Royal Commissioners; and where, also, counsel stand during judicial investigations. The House is lighted by twelve lofty windows, six on either side, each with eight compartments for figures. The windows are all filled with stained glass, representing the Kings and Queens—both Consort and Regnant—of the United Kingdom, standing under canopies, classed, according to their historical connection, from the reign of William the Conqueror. The rich draperies of the female figures add much to the beauty of the windows. Six of them contain figures of the Royal Line of England before the union of the Crowns; three of the Royal Line of Scotland, from Bruce to James VI.; and three of the Sovereigns of Great Britain, from the reign of Charles I.

THE PAINTED WINDOWS.

ROYAL LINE OF ENGLAND, BEFORE THE UNION OF THE CROWNS.

I.

William the Conqueror.	Matilda of Flanders.	William Rufus.	Henry I.
Matilda, Queen of Henry I.	Empress Matilda.	Stephen.	Matilda of Boulogne.

II.

Henry II.	Eleanor of Guienne.	Richard I.	Berengaria of Navarre.
John.	Isabella of Angouleme	Henry III.	Eleanor of Provence.

III.

Edward I.	Eleanor of Castile.	Edward II.	Isabella.
Edward III.	Philippa of Hainault.	The Black Prince.	Joan of Kent.

IV.

Richard II.	Anne.	Henry IV.	Mary Bohun.
Henry V.	Katharine.	Henry VI.	Margaret of Anjou.

V.

Edward IV.	Elizabeth Wydevile.	Edward Prince of Wales	Edward V.
Richard III.	Anne Neville.	Henry VII.	Elizabeth.

VI.

Arthur Prince of Wales.	Katharine of Aragon.	Henry VIII.	Anne Boleyn.
Jane Seymour.	Edward VI.	Mary.	Elizabeth.

ROYAL LINE OF SCOTLAND, BEFORE THE UNION OF THE CROWNS.

VII.

Robert Bruce.	Elizabeth de Burgh.	David II.	Joanna.
Robert II.	Elizabeth Mure.	Robert III.	Annabella Drummond.

VIII.

David Dukeof Rothsay	Marjory Douglas.	James I.	Jane Beaufort.
James II.	Mary of Guelders.	James III.	Margaret of Denmark.

IX.

James IV.	Margaret.	James V.	Mary of Guise.
Mary.	Darnley.	James VI.	Anne of Denmark.

ROYAL LINE OF GREAT BRITAIN.

X.

Charles I.	Henrietta Maria.	Charles II.	Katharine of Braganza.
James II.	Mary of Este.	William III.	Mary.

XI.

Anne.	George of Denmark.	Princess Sophia.	George I.
George II.	Queen Caroline.	Frederick, Prince of Wales.	Augusta, Princess of Wales.

XII.

George III.	Queen Charlotte.	George IV.	Queen Caroline.
Princess Charlotte	Duke of Kent.	William IV.	Queen Adelaide.

At each end of the House are three archways, corresponding in size and mouldings with the windows; and on the surface of the wall, within the arches, are the first Frescoes, executed (as wall decorations) in this country, under the superintendance of the Committee for the Fine Arts. Those over the Throne are,

Edward III. conferring the Order of the Garter on the Black Prince . . .	C. W. Cope, R. A.
The Baptism of St. Ethelbert . . .	W. Dyce, R. A.
Prince Henry acknowledging the authority of Judge Gascoigne	C. W. Cope, R. A.

Over the Strangers' Gallery,

The Spirit of Justice	D. Maclise, R. A.
The Spirit of Religion	J. C. Horsley.
The Spirit of Chivalry	D. Maclise, R. A.

The archways at the northern end of the House are very deeply recessed, affording space for the Strangers' Gallery. Between the windows, the arches at the ends, and in the corners of the House, are niches, richly canopied; the pedestals within which are supported by angels holding shields, charged with the armorial bearings of the Barons who wrested Magna Charta from King John. The angels, pillars, pedestals, and canopies, are all gilded, and the interiors of the niches elegantly diapered; above them are corbels, whence spring spandrils to support the ceiling.

The Effigies of the Barons who were deputed to obtain Magna Charta from King John, in all eighteen, will be placed in the niches, and the following sculptors have been selected to execute the models for the statues, some of which have been already executed:—

Stephen Langton, Archbishop of Canterbury	J. Thomas.
William, Earl of Salisbury	
Henri de Londres, Archbishop of Dublin	J. E. Thomas.
William, Earl of Pembroke	
Almeric, Master of the Knights Templar	P. M'Dowall, R.A.
Waryn, Earl of Warren	
William, Earl of Arundel	W. F. Woodington.
Hubert de Burgh, Earl of Kent ..	
Richard, Earl of Clare.	H. Timbrell.
William, Earl of Aumale	
Geoffry, Earl of Gloucester	J. S. Westmacott.
Saher, Earl of Winchester	
Henry, Earl of Hereford	J. Thornycroft.
Roger, Earl of Norfolk	

Robert, Earl of Oxford	F. Thrupp.
Robert Fitzwalter	
Eustace de Vesci	A. H. Ritchie.
William de Mowbray	

The Ceiling of the House is flat, and is divided into eighteen large compartments; these are each again divided, by smaller beams, into four, having in their centres lozenge-formed compartments, deeply moulded. Different devices and symbols, carved, fill the lozenges, and all of them are gilded. Amongst the devices, and immediately over the Throne, is the Royal monogram, crowned, and interlaced by a cord, the convolutions of which are so arranged as to form loops at the corners; whilst similarly crowned and decorated, the monograms of the Prince of Wales and Prince Albert fill the lozenges over their respective seats. The cognizances of the White Hart, of Richard the Second; the Sun, of the House of York; the Crown, in a bush, of Henry the Seventh: the Falcon, the Dragon, and the Greyhound, are in some of the lozenges; whilst the Lion passant of England, the Lion rampant of Scotland, and the Harp of Ireland, fill others. Sceptres and orbs, emblems of regal power, with crowns; the scales indicative of justice; mitres and croziers, symbols of religion; and blunted swords of mercy; add their hieroglyphic interest: while crowns and coronets, and the ostrich plume of the Prince of Wales, form enrichments more readily understood, and equally appropriate. These devices are encircled by borders, in admirable intricacy; and all of them are most elaborate in workmanship; indeed, so minute in detail, that a glass is required to detect all their beauties. In the vacant corners, between the lozenges and the mouldings of the beams, the ceiling is painted of a deep blue, and surrounded by a red border, on which are small yellow quatrefoils. Within the borders are circles, Royally crowned; and from them proceed sprays of roses, parallel to the sides of the lozenges. The circles contain various devices and shields: amongst the former are the rose of England, the pomegranate of Castile, the portcullis of Beaufort, the lily of France, and the lion of England; and in the latter are the fanciful armorial bearings of those counties which ages since composed the Saxon Heptarchy. Where the lozenges are filled with the mitre, the circles are gules, and charged with a cross; and issuing from the circle are rays, instead of sprigs of roses. The whole are gilded, and

enriched by colour. The ceiling is, as may be inferred, most striking in its appearance; the massy tie beams, apparently of solid gold, so rich as they are with that precious metal, and the minute carving which fills up the lozenge-formed compartments, aided by the colours of the devices, painted on the surface of the ceiling—unite in producing a most imposing and gorgeous effect.

Under the windows the walls of the House are covered with oak paneling, of a varied pattern. In alternate panels are beautifully carved pillars, crowned with a small bust of one of the Kings of England. The busts of the very earliest Kings are, of course, imaginary; but those for which authorities could be found, are perfect specimens of portrait carving in wood. The pillars in the southern division of the House have pedestals affixed to them, on which are lions, sejant, holding shields emblazoned with the arms of England. Above the panels, between each bust, runs the following inscription—"God save the Queen," in open-worked letters of the Tudor character. A canopy springs from this, the surface of which is gilded, and decorated with the armorial bearings of the various Lord Chancellors of England, from Adam, Bishop of St. David's, in 1377, to the late Chancellor. These escutcheons present a remarkably rich and unique decoration; and the variety of colours so displayed is very striking. The arms of the various Sovereigns under whom the Chancellors have held office, are also painted.

At the northern end of the House, the episcopal arms fill the spaces of the canopy. The front of the cove, or canopy, is moulded, and at every space corresponding to the pillars of the paneling is a small carved pendant; above it is a lion's head in strong relief, and thence spring the standards to the brass railing of the Gallery. This railing is of simple but exquisite design. The standards are partly twisted, and between each runs a rail, supported by segments of arches. Admission to this balcony is obtained from the upper Corridor, by small doorways under each window; and as the doors are paneled like the rest of the wall, and have no distinguishing features to indicate their purpose, it would be impossible to surmise the existence of so many entrances when they are shut. A single row of seats runs along the Gallery. The paneling above the Gallery is very rich in its details. The remaining portion of the panels are filled with vine-leaves and grapes in relief. Two elegantly carved slender pillars, with capitals of varied design, are at the angles of the windows, and one

on either side of the doors under the latter: they support a cornice above which a richly carved brattishing runs all round the House.

The centre of the southern end of the House is occupied by the Throne, and on either side of it, below the Gallery, is a doorway, leading into the Prince's Chamber.

The northern end of the House has the Reporters' Gallery over the principal doorway in its centre. The Strangers' Gallery is behind the Reporters.'

From the floor of the House, the appearance of this Gallery is eminently beautiful. It projects several feet from the wall, and is supported by five arches, three in the front, and one at each end; the central arch in the front being of wider span than the others; the compartments over the centre door having within them the coat armour of the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian Houses painted on shields; whilst in the compartments over the side door are the arms of the Archiepiscopal sees, and some of the Bishoprics in continuation of the series of Episcopal arms, emblazoned at this end of the room. The front of the Gallery is divided into three compartments, to correspond to the doorways beneath; within them are sunken panels beautifully ornamented, on which the badges of different Sovereigns of England are painted. There are two ranges of seats in the Reporters' Gallery, and the front one has accommodation for ten persons. The arches under the Gallery, and the three small arches on either side of it, are hung with the richest and brightest red velvet, and a clock, the face of which is exquisitely enameled, in colours, stands on a bracket in front of the Gallery: the case is beautifully carved.

The Bar is about nine feet wide and three deep; at each corner of which is a post, having on its outer faces the monogram, V. R. within quatrefoiled circles. The angles of the posts are ornamented by moulding. The two inner posts of the Bar are crowned with small figures of the lion and unicorn holding shields; and the two outer are embattled. Affixed to the wall, on the right hand of the Bar, is the enclosed and elevated seat of the Usher of the Black Rod: it is paneled and decorated in corresponding style with the extreme ends of the Peers' seats, which have panels of extremely intricate treillage of vine, oak, rose, and thistle patterns, beautifully sculptured and pierced, let into them. That on the left for Peers' eldest

sons, who have also the privilege of standing on the steps of the Throne. The extreme ends of the seats rise in steps, corresponding to the steps on which the seats are elevated, and at their corners are badges of some of the Royal Houses of England; the white hart, dragon, greyhound, &c.

On each side of the House are two doors, one near either end, leading into corridors. The doors are paneled in the lower part, and filled with open tracery in the upper panels, which are glazed with plate-glass.

The Corridors are very handsomely paneled, and ceiled with oak, and extend the whole length of the House. Their appearance is singularly rich and effective, the warm colour of the paneling harmonising thoroughly with the stained glass and the rich blue of the carpet; the windows are square-headed, divided by mullions, and traceried. The glass is richly diapered; and in labels running diagonally the motto "Dieu et mon Droit" is many times repeated. In recesses opposite to the windows are seats cushioned and covered with red leather. In recesses, also, are branches for gas, and opposite the doors leading from the House, globe lights hang from the ceiling.

Above these principal Corridors are others, without any decoration, whence ingress is obtained to the Gallery. This upper Corridor is lighted by small quatrefoil-shaped windows, and gas-lights are pendant from the roof.

Two magnificent Candelabra of brass rise from the posts at the end of the Peers' seats. They are about twelve feet and a half high, and consist of a shaft, ornamented with a leaf pattern, and supported at the sides by short pillars, crowned with *fleurs-de-lis:* at about eight feet from the ground, the shaft has eight flying buttresses projecting from it; and from them, in curves, spring out branches, with sockets for lights. Above this series of lights, are four others, of lesser dimensions, and the whole is crowned by a single light, rising from the centre. The workmanship of

these Candelabra is most elaborate, and is worthy of their exquisite design. They were manufactured by the firm of Hardman, of Birmingham.

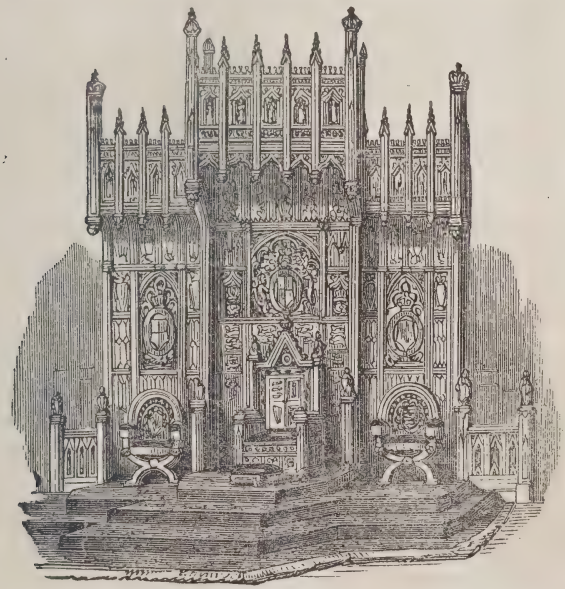
There are two other beautiful specimens of Candelabra, on either side, a little in advance of the Throne, which have an imposing appearance. To the topmost coronal they stand about 17 feet high, of which the pedestal is nearly 5 feet, and are beautiful specimens of skill in brass working, weighing 11½ cwt. each.

The seats for the Peers are extremely comfortable. There are four rows of seats, each disposed in three ranges, so as to allow of free passage between them.

The carpet is of deep blue, ornamented with roses in gold colour.

The whole of the excellent arrangements for the warming, lighting, and ventilation of the House of Peers, were originally carried out by the Architect on a plan of his own, the management of which as well as the ventilation and warming of the whole building has been entrusted to a resident officer, specially appointed by the Government for that purpose.

The Throne is elevated on steps, the central portion having three, and the sides two steps, covered with a carpet of richest velvet



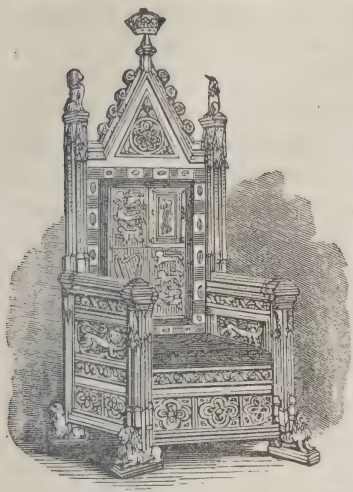
pile. The ground colour of the carpet is a bright scarlet, and the

pattern is composed of roses and lions, alternately. A gold-coloured fringe borders the carpet.

The Canopy to the Throne is divided into three compartments; the central one is much loftier than the others, for Her Majesty; that on the right hand for the Prince of Wales, and that on the left for Prince Albert. The back of the central compartment is paneled in the most exquisite manner. The three lowest panels have lions passant of England, carved and gilded, on a red ground; and above them in a wide panel, arched, and enriched with quatrefoiling, are the Royal Arms of England, surrounded by the Garter, with its supporters, helmet and crest, and an elaborate mantling, forming a rich and varied background. The motto, "Dieu et mon Droit," is on a horizontal band of a deep blue tint. Above the brattishing is a series of five panels, with ogee arches. The crests of England, Scotland, Ireland, and Wales, richly carved and gilded, fill the panels. The ceiling is flat, divided into many small squares. In the centre, is the monogram V. R, surrounded by a border beautifully designed and carved. The flat surfaces of the ceiling are enriched by stars painted on them. As before mentioned, the overhanging canopy of the central division projects considerably beyond the sides, and is supported by spandrils rising from octagonal pillars, having small roses and fleurs-de-lis wrought in trellis-work, with the most delicate execution, upon their several sides. The capitals of these pillars are peculiarly beautiful, having a coronal form, with floreated enrichment. The spandrils are enriched with quatrefoil tracery, and in their angles are representations of St. George and the Dragon, beautifully executed. The sides of the canopy have deeply sunken panels, enriched with shields of the arms of England, Scotland, Ireland, and Wales, most beautifully carved and gilded. Affixed to the pillars supporting the canopy, are octangular pedestals, ornamented with quatrefoils, and having canopied and groined capitals, on the faces of which are shields charged with the escutcheons of England, Scotland, and Ireland. Upon these pedestals are figures of winged angels, sitting, and holding shields, with the arms of England enamelled upon them.

The paneling at the sides, on either hand of the Chair of State, consists of two rows of open-worked arches, with elaborate tracery, and above them other panels filled with floreated enrichments of the most exuberant design

Much skill has been displayed in the construction of Her Majesty's State Chair, which is particularly splendid in its enrichments. In general outline it is similar to the chair in which the Sovereigns of England have been wont to sit at their coronations, but in detail it differs widely from its plain prototype. The legs of the Chair resting upon four lions couchant, have pinnacled buttresses on each side, those at the back being, of course, considerably higher than the front ones. The arms are boldly moulded, and in the sunken panels beneath them are lions passant. On moulded capitals, above the pinnacles to the back legs, a lion and unicorn are seated holding scrolls. The back of the Chair is gabled, of lofty pitch; and within it, in a circle, is a quatrefoiled ornament, of eight points, having, in the centre, the monogram V. R. entwined by a cord. A broad border surrounds the square part of the back of the Chair, on which are, alternately, large and brilliant egg-shaped pieces of rock crystal, and lions within quatrefoils enamelled. The addition of crystals as enrichments to the Throne is a peculiarly happy idea, as the effect, and the sparkling brilliancy they impart, is most charming. Within this border are the Royal Arms of England, worked in embroidery on velvet.



The State Chairs for the Prince of Wales and Prince Albert, are exactly alike in form and general details, the only variations being in the embroidery on the velvet backs, and in the monograms. The backs are circular-headed. The velvet backs are most magnificent specimens of embroidery, and in design command unqualified praise, ornament and appropriateness being so happily blended.

The Chair of the Prince of Wales has the ostrich feathers most beautifully worked issuing from a coronet, having the motto "Ich Dien" under it, while, on either side, are the letters P.W. respectively. That of Prince Albert has his armorial bearings, and in circlets at the sides the letters P. A. are worked. The cushion to the seats is of crimson velvet, richly embroidered.

As every portion of her Majesty's Throne, and the Chairs for the Princes, is gilded, some idea may be formed of their splendid appearance; and standing under a canopy of the richest design, glowing with gold and colours, they produce a magnificent effect.

The Footstool to the Queen's Throne is of oblong shape, about one foot four inches in length. The top is covered with the richest crimson velvet, and is embroidered in gold. The pattern is a rose of eight leaves, within a circular border, from whence small roses spray out towards the corners, and the whole is included in a border, to the outer form of the Footstool, of fleurs-de-lis, &c.

The side compartments of the canopy are like in general architectural detail, but differ in heraldic insignia, the one side having the symbols of the Prince of Wales, blended with its architectural features; whilst the other has those relating to Prince Albert. On the pedestal, at the Prince of Wales's side, is a lion holding a shield, on which the arms of England are displayed; and on that at Prince Albert's side, is a unicorn holding a shield similarly charged.

The paneling is alike in both compartments, the lowest row containing fanciful bands, with rich foliage interwoven; the second and third series quatrefoils; and the fourth richly traceried ogee arches Within the quatrefoils P. W. and P. A. respectively, are carved and gilded, relieved by a deep blue background. The arches in the upper row have shields of arms helmeted and crested with Royal crowns. Tall arched panels display the armorial bearings of the Prince, in gold and colours, surrounded by the Garter, and having crowns above them. On blue labels, under the arms, are the respective mottoes, "Ich Dien," and "Treu und Fest," in slightly raised letters. The arched coves above are each divided into four pannels by enriched ribs, the two central panels containing shields helmeted and mantled, on which, in the Prince of Wales's Canopy, are the armorial ensigns of the Principality, and the Royal Arms of England; and in Prince Albert's are the escutcheons of Saxe Coburg Gotha and England; the two outer panels have lions and unicorns sitting, and holding banners displayed, on which are the triple ostrich feathers on an azure ground, and a red cross on a white ground respectively.

THE PEERS' LOBBY.

Entering the Peers' Lobby, which is the chief approach to the House of Lords, the visitor is struck with its magnificence: the de-

corations, both architectural and pictorial, are extremely elegant and appropriate, though of course, less elaborate than those of the House. In plan, the Lobby is square, each side being divided into a wide central, and two smaller arched compartments.

The wide central compartments, on either side, have lofty arches, or doorways, all of precisely similar proportions and arrangement. The doorways on the east and west sides correspond with each other in detail, having quatrefoils in the spandrils, with the rose and portcullis in their centres. Above each arch is a series of six arches, separated by small buttresses with pinnacles: within them are painted the arms of the six different Royal lines who have swayed the English sceptre—the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian—each surmounted by a Royal Crown. Below each arch, and forming, as it were, a base to it, is a small panel, quatrefoiled, and bearing in its centre a shield, on which the initials S.N.P.T.S.H. are painted, to correspond with the armorial bearings above them. The north doorway opens into the long corridor leading to the House of Commons; whilst the eastern and western open into corridors connected with the Libraries, and other rooms. The doors themselves are of oak, the hinges and locks being of brass.

At the corners of the Lobby are magnificent standards of brass for gas lights. They consist of a shaft about 12 feet high, rising from a plinth, of black marble; from each corner of which rises a small circular pillar, to support the shaft, crowned with a lion's head. Every part of the pillars and shaft is elaborately worked out in lozenges and hexagons, with quatrefoils. The shaft is surmounted by a wrought coronal for the gas jets. The standards are gilded, relieved by gilt bronze. The representation will enable a correct idea to be formed of this work of art.

The East, West, and North Entrances, have recessed doorways, with arches of lower pitch, to correspond in general character with the South Door, but of much plainer design. Each recessed doorway is divided into three parts —a central and two narrow compartments. In

the central one is the doorway; above it the wall is formed into three quatrefoil panels, having, within them, shields containing the arms of England, Scotland, and Ireland, royally crowned, and with blue labels, on which are Anglia, Scotia, and Hibernia alternately. The doors are of oak, richly panelled, and having plate-glass in the upper panels. Over the East and West Doors are clocks, the dials of which are beautifully enamelled in white, gold, and blue. On either hand, in the thickness of the wall, are small doorways, which lead to the staircase to the galleries, and into small rooms.

The South Door, opening into the House of Lords, corresponds, in its general form, with those on the other side of the Lobby, having six arches over it, embellished, like them, with the Royal armorial bearings; but, in the details of the archway itself, the utmost magnificence is displayed. The arch is deeply moulded,

whilst, at intervals, Tudor roses, very boldly sculptured in alto-relief, royally crowned, give richness to the whole. Recessed about four feet is another arch, but not of so lofty a pitch as the external one, and, within the mouldings of this, oak-leaves, gilded, are introduced. The space over the arch is divided into five compartments, the central one quatrefoiled, and bearing in its centre a shield of the Royal Arms of England, surmounted by a crown, and having the motto "Dieu et mon Droit" on a blue label; whilst, in the panels on either side, likewise quatrefoiled, are the lion and unicorn, each bearing a small banner: roses and thistles fill up the other panels, whilst shamrocks form a cresting round the arch; and as all parts are coloured and gilded, the effect is magnificent.

The massive brass gates under the south door especially deserve notice: they are splendid specimens of intricate and masterly workmanship by Hardman; in weight $1\frac{1}{2}$ tons, and are only equalled in beauty of design and workmanship by those to the tomb of Henry VII. in Westminster Abbey of the 15th century.

The Encaustic Tiled Pavement from the richness of the colours is particularly striking; it was manufactured by Minton, in Staffordshire. The marble margins of the floor, with that of the centre, is the produce of Derbyshire. The texture of these marbles is equal, in all respects, to the finest jasper: surrounding the centre is a very fine enamel, inlaid with brass by Hardman. The stained glass windows represent the arms of the early families of the Aristocracy of England, and are also manufactured by Hardman. This Lobby is 38ft. square and 33 feet in height.

Leaving this Lobby by the archway on the east side, a corridor brings us to the Refreshment Rooms—these are conveniently arranged, the one as a Dining Room, the other as a Tea Room, the double-screen in the centre, dividing and yet connecting these rooms, and which is so great an ornament to them, forms a waiting room for the attendants, and gives access to the Kitchens, which are immediately under it. By means of a staircase connecting them and also by an hydraulic lift, for raising and returning dishes, the utmost convenience and dispatch is ensured. Proceeding to the end of the corridor from which these rooms are entered, we gain entrance to the

PEER'S LIBRARIES.

This magnificent suite of rooms has been arranged with the utmost attention to the comforts and convenience of its occupants, every portion is complete and harmonious, and even every article of furniture in the rooms has been designed and manufactured in strict accordance with the architecture, indeed, we could quite fancy ourselves in one of those artistic and lordly apartments of olden time, once to be found in the old mansions of Henry's and Elizabeth's time such as Nash or Cattermole delight to paint, but few of which known now remain in their pristine state. The walls are completely lined with bookshelves in dark oak, while, above the shelves is a frieze, the panels of which have the armorial bearings of the chief Justices of England, arranged according to date. The ceiling is covered with panelling, harmoniously and elaborately painted, while the recessed windows giving a fine view of the Thames, are most inviting places for quiet study. Returning to the Peer's Lobby, the archway on the north side, leads through a short corridor, the walls of which are also panelled for fresco to the

CENTRAL HALL

A vast apartment, 60ft. diameter, octagon on plan and vaulted over with stone, the enormous ribs of the vaulted roof and the varied and beautifully sculptured bosses at their points of intersection form a most striking effect. Each of the eight sides have moulded archways, the jambs of which are decorated with a series of beautifully designed niches, which are filled with appropriate statues—

NORTH DOOR.

Isabella, Queen of Edward II.	Richard II.
Henry IV.	Anne of Bohemia, Q. of Richard II.
Edward III.	Philippa, Queen of Edward III.

SOUTH DOOR.

Elizabeth, Queen of Edward IV.	Anne, Queen of Richard III.
Edward V.	Henry VII.
Richard III.	Elizabeth, Queen of Henry VII.

EAST DOOR.

Johanna of Navarre, Queen of Henry IV.	Henry VI.
Henry V.	Margaret, Queen of Henry VI.
Katherine, Queen of Henry V.	Edward IV.

WEST DOOR.

Edward I.	Isabella, Q. of King John.
Eleanor, Queen of Edward I.	Henry III.
Edward II.	Eleanor, Q. of Henry III.

These eight arches contain, alternately, great door-ways, giving access to all parts of the building, and enormous windows which give light to the Hall; these windows, when filled as intended with stained glass, and illuminating walls and floor with many coloured light, will have a gorgeous effect — special attention should be directed to the very beautiful encaustic tile pavement of the Hall, with its appropriate inscription, "Except the Lord keep the "house their labour is but lost that build it," given in the latin of the vulgate; unique in its effect, and evidencing as do the pavements in this material in different parts of the building that there is no lack of power in our present manufacturers when their abilities are really called out to vie with the most elaborate and artistic effects of decoration of this kind of former times. The carved stone screens with inscriptions below the windows also give access to different parts of the building. Leaving the Central Hall by the archway to the east, we enter a square chamber called the Lower Waiting Hall, paved also in tiles from the factory of Messrs. Minton, and bearing the inscriptions, "Virtue prevails," and "Love and Fidelity to our country;" from this there is access to a large apartment occupying the centre of the River Front, called the Conference Hall, from its being the appointed place of meeting of delegates from both Houses of Legislature on certain occasions. From the Lower Waiting Hall an octagon staircase, the effect of which is very generally admired, leads to the Upper Waiting Hall—an apartment of the same size as the lower one, and chiefly remarkable from the fresco paintings with which the walls all round are to be adorned—four only are at present finished, they are all the first efforts of living English artists in this, till now, neglected though important style of wall decoration, (at least in this country). The subjects already completed, beginning on the left hand, are as follows: "The Patience of Griselda," from Chaucer's Canterbury Tales, by Cope; passing the fire place, we find a beautiful representation of Shakespeare's scene of the "Disinheritance of Cordelia by King Lear," executed by Mr. Herbert, R.A.; then the "Temptation of Adam and Eve," by Horsley; next to this, "St. Cecilia," by Tenniel. We must now now return to the Central Hall, whence the visitor is conducted through the archway on the west side to

ST. STEPHEN'S HALL,

Which occupies the site, and is nearly of the same dimensions of the old St. Stephen's Chapel, the history of the fortunes of which have been strange indeed. It was founded by King Stephen as the Chapel Royal of the Palace, and was almost rebuilt with great magnificence by Edward II., about 1330, in the rich architecture of that period. It was nearly cotemporary with the beautiful Sainte Chappelle of Paris, and the arrangement of these two buildings, their use and the style of their architecture were curiously parallel; both were originally built for Chapels Royal, attached to the Palaces of the Sovereigns of the two countries, both were built over crypts or lower chapels, which were used independently of the building above, as parish churches, both have been desecrated, our St. Stephen's having been appropriated to the use of parliament for its sessions, since the time of Henry IV., while the French Sainte Chappelle was long used as a depository for the national archives. The French example, (more fortunate in its destiny than our own), is now in course of faithful restoration, ecclesiastically as well as architecturally, while our St. Stephen's Chapel only survived the fire of 1834, a perfect wreck, and though some of its beauties were thus after being long hidden restored to light, the whole structure was in so ruinous and dangerous a condition that its removal was inevitable. Great anxiety was expressed at the time for its restoration, but it was very properly felt, that unless such restoration could be carried out perfectly, and from sufficient authority, the whole interest in it would be gone, while its anomalous character with the rest of the building would be disagreeable and apparent to all. The traditions of its pristine dedication are however still kept up by the name of St. Stephen's Hall, as it is now called, as well as by the character of the architectural sculpture of its beautiful stone vault, the bosses of which have subjects taken from the life of St. Stephen. Its windows will hereafter be filled with similarly appropriate glass, while it has not been thought an unfit memorial of its having long been the arena where our best and wisest statesmen of former days acted their parts, to erect marble statues on the several pedestals of those men to whom England owes her gratitude for their patriotism and public virtue, and whom their country delights to honour. The three statues already placed, are that of

Lord Clarendon, on the right entering from the Central Hall, by Marshall; Hampden, by Foley, on the left; while one of Lord Falkland, by Bell, occupies one of the pedestals on the right hand side. The panels under the windows are to be filled in course of time with frescoes, as also the large arched recesses at either end; the floor is paved, as elsewhere, with appropriately designed encaustic tiling, so that, even now, and still more when complete, the effect of this fine apartment must excite the admiration of the stranger, and cause the less regret for the loss of the old chapel. A small staircase at one end leads to St. Stephen's Crypt, the more proper name of which was the church of St. Mary's Undercroft, once a very richly ornamented and still a beautiful building, which it has been most happily proposed to restore to its original use as a house of God, by making it a place of worship for the use of the numerous residents within the area of the new Palace, and when it is remembered that there are therein included some 18 or 20 official residences, of different sizes, it will be seen that a need exists for some such provision. The visitor should remark the carved bosses of the ribbed roof, which though defaced, still shew some traces of the gilding and colour with which the whole of the interior was once embellished, they represent the Martyrdoms of St. Stephen, St. John, St. Paul, St. Laurence &c., executed with that quaint yet real feeling, which is characteristic of the artists of olden time. This Crypt has been sadly abused, while the beautiful Chapel above was occupied as the House of Commons, part being used for a gasometer house, while another part was in use as the Speaker's State Dining Room. Considerable interest has lately been excited by the discovery of the embalmed body of an ecclesiastic, built into a rough recess in the north-east angle of the Crypt underneath the window sill; the body was found wrapped in many folds of cere cloth, and having a carved oak episcopal staff lying diagonally across the breast. The ingenious researches of Mr. Pettigrew, the well known antiquarian, have apparently established the remains to be those of Stephen Lyndwode, Bishop of St. David's, from 1442 to 1446, and Keeper of the Privy Seal to Henry VI., and author of several ecclesiastical works, he founded a chantry during his life at St. Stephen's, as his will, which still exists at Lambeth Palace expresses it, "in bassa capella," and directed that his body should be there buried. It has been

thought that the position where the body was discovered was not that where he was originally buried, but that his descendants either hastily removed his remains to save them from insult at the Reformation, or, that his shrine was rifled of its ornaments and the body put, where found, out of the way, this latter supposition has the more probability, from the fact, that when the body was discoverd the coverings of both arms below the elbows were wanting, and as it was usual for bishops, when buried, often to have their gold embroidered greaves and also their episcopal rings, the spoiler would make prize of these parts. Mr. PETTIGREW obtained leave from the government to open the wrappings when it was discovered, that so skilfully had the body been embalmed, that the features were perfectly distinguishable, and even the skin of the face and the lips still soft, After his strange disinterment the poor bishop has found a resting place once more in the cloisters of Westminster Abbey.

The Statues recently erected in the niches at the doorways of St. Stephen's Hall, are—

EAST END.		WEST END.	
Matilda.	Richard I.	William the Conqueror.	Henry I.
Henry II.	Berengaria.	Matilda.	Matilda.
Eleanor.	John.	William II.	Stephen.

Returning however to St. Stephen's Hall, we leave it by the archway at the western end, and find ourselves in St. Stephen's Porch, and here one of the grandest parts of the building is seen. By a happy idea and most skilful treatment the architect has made our time-honoured Westminster Hall an integral part of his new building—the great window which was at the south-end of the Hall has been moved back southwards, leaving sufficient room for a spacious landing, richly groined overhead in stone, while, where the window originally stood, a lofty and striking archway leads by a grand flight of steps nearly the whole width into Westminster Hall, which thus forms the public entrance to the new Palace from new Palace Yard. In the Porch, the window above-mentioned has a stone gallery below its sill, whence a fine view of Westminster Hall is obtained, and now that a handsome stained glass window (not unlike in general effect the famous west window of St. George's Chapel at Windsor,) has re-placed the old glazing.

The view hence of Westminster Hall is hardly a less striking one than that from the Hall. From St. Stephen's Porch, by descending other steps, we gain St. Margaret's Porch, the stone arched gallery around which is very beautiful, and thence we may emerge into old Palace Yard, opposite Henry VII$^{th's.}$ Chapel; so that an entrance from either old or new Palace Yard, leads equally to the Central Hall, by the course we have been conducting the visitor, and so to all parts of the building. As yet little has been done, except forming the archway mentioned above to

WESTMINSTER HALL.

But it is part of the plan of the architect to decorate its walls with frescoes, as well as to make it an appropriate anti-chamber to the Houses of Legislature, by adorning it with an avenue of pedestals, bearing statues of those public men whose worth and patriotic efforts in parliament may entitle them to such a distinction. Sir Charles Barry has also expressed a wish to raise the roof, and although this has been considered by some almost as desecration, yet it must be owned that its connection with the loftier proportions of the new building gives an appearance of uncomfortable depression to to its noble roof. Of historic interest, Westminster Hall has had its share in all ages. Built, it is supposed, originally about 1097, it was almost entirely re-built and the roof (the beauty and constructive skill of which has interested architects and antiquarians for many an age) erected by Richard II., about 1398. The first great public act taking place within its walls, was by a strange fatality the deposition of that very king himself in 1399. From the year 1224 till the present time the great Law Courts of England have been established here, while its walls witnessed the installation of Cromwell, as Lord Protector, and a few years later the ignominous exposure of his head on a pole, with those of his associates Ireton and Bradshaw. Here Sir Thomas More was condemned to die—here the regicides sat in judgment on Charles I$^{st.}$ who had himself been here present while his faithful servant Strafford was tried and condemned a short time before—here the trial and acquittal of the Seven Bishops took place in the reign of James II., while the same walls witnessed the famous trial of Warren Hastings in later days, besides numerous other trials,

banquetings, and ceremonials, connected with stirring periods of our national history. The last state occasion on which the Hall was used, was for the Coronation Feast of George IV. In forming the new archway at the end, some portions of an arched passage in the thickness of the wall were discovered, belonging to the Hall of Rufus, drawings of these were made before they were again hidden by the new work. The beautiful stained glass in the large window represents the Arms of the various Sovereigns, from the time of the Conquest.

Leaving the Hall by an extremely beautiful new doorway on the east side, we enter the old cloisters of St. Stephen's, which have undergone a thorough restoration and had considerable additions made to them with such skill, that it would be impossible for an unprofessional observer to detect where the new work has been incorporated with the old. The fan tracery of this groin is one of the most elaborate and beautiful specimens of the architecture of this kind that yet remains in England, and from the richness of this portion it may be gathered what was the splendour of the Royal Palace and Monastery, of which it formed a part. The small projecting chapel anciently an oratory on the west side of the cloister court is well worth attention for the beauty of its details. An entirely new upper Cloister has been added to fit the whole to serve as the Private Entrance, with its necessary offices and appendages, for members of the House of Commons, either from the Hall, or from new Palace Yard. The effect of the rich groining of these Cloisters, both above as well as below, heightened in effect by the sparkling stained glass of the windows, and the many coloured tiles of the floor is most charming, and the staircase from the lower to the upper cloister, with its central clustered pillar supporting the groined stone roof above, is most picturesque and original in its composition : proceeding up this staircase and through the upper Cloister, we enter the

HOUSE OF COMMON'S LOBBY,

A fine and rich apartment, about 45ft. wide each way. Like the Lobby to the House of Lords, it is square on the plan, having each of its four sides symmetrical, and each containing an archway, giving access to those parts of the building pertaining to the House of Commons;

that to the north being the entrance to the House itself—that on the south to the Central Hall—that on the east to the Libraries, Refreshment Rooms, &c., and that on the west to the Cloisters we have just left. Carved open screens, bearing the words "Domine salvam fac reginam," on each side of these various archways part off the Post Office, Vote Office, and other apartments connected with the daily business of members, while windows over these, rich with stained glass, bearing the coats of arms of various boroughs returning members to parliament, give light to the interior—the roof is of dark wood and massive in its character, while the flooring is paved with encaustic tiling, with the motto "God Save the Queen" introduced. The massive and elaborate carved brass gas standards in the four angles, especially deserve examination, they are from the factory of Messrs. Hardman. The gas lights of these are ventilated on the principle invented by Professor FARADAY, by means of which all communication between the air of the apartment and the lights is cut off, and thus the deteriorating effect of gas upon the air is prevented. We now enter

THE HOUSE OF COMMONS,

An apartment of original composition and striking character, befitting place from the care bestowed on every part, both as respects the most studied convenience of the members, as well as on the harmonious arrangement and design of the whole to the most minute detail, for the affairs of deep interest, not only to England, but to all the world, that are here deliberated upon and settled. The House is arranged in somewhat similar manner as respects the floor, as the House of Peers, except that there are here no cross seats, and the table, on which the mace, (the same that was so rudely handled by Cromwell) rests during the sitting of the House, occupies the place of the woolsack, the seats too, which rise one above the other on the sides of the Houses are returned at the Bar end, and altogether from the compactness with which everthing is arranged, there is more an air of business than in the House of Lords; the size of the apartment on the floor is 75ft. long, 45ft. wide, and 41ft. high to the centre of the ceiling, the size being made as small as possible (consistently with occasional necessities,) for the pnrposes of speaking and hearing without effort during the average attendance of members, which amounts to about three hundred.

The Chair of the Speaker, which bears the Arms of England, is at the northern end opposite the Bar; the Ministerial seats are on the front bench to the right of the Speaker, the leaders of the Opposition occupying the front bench opposite; a special seat placed at the Bar end, looking towards the Speaker, is the official post of the Sergeant at Arms, always occupied by him or his Deputy during the sittings. There are seats behind the Bar on each side for the use of those Peers or their Sons, who may wish to be present at the debates. A Gallery, with a double-tier of seats runs along each side of the House for the use of Members, the communication between them being at the south end; at this end there is a deep Gallery, extending a very considerable way back, the front row of which is appropriated to the use of the Diplomatic corps; behind this there is a considerable space for those fortunate enough to obtain Speaker's Orders, and between this and the ornamental stone screen at the end, the space is destined to the use of Strangers gaining admittance by means of orders from Members; the Gallery immediately over the Speaker's chair is divided into a certain number of separate seats for the reporters of the daily papers, while behind them is accommodation for the reporters in waiting. For the first time in the history of Parliament a specific place has been assigned for the use of ladies, but as this is still considered as against parliamentary regulations, and as they are only there as it were by courtesy, their seats are placed behind the ornamental brass trellis in the stone screen at the north end; connected with these seats there are commodious retiring rooms, so that the comfort of the fair politicians is cared for in reality if not in appearance. In the old House, the only place where ladies could go was in the space above the roof over the chadeliers, when peeping down from the extreme height and bearing as long as they were able, the heat and smell arising from the lamps, many ladies of rank have passed many hours. The House of Commons is more plainly decorated, at least, as respects colour, than the House of Lords, but it will be seen, on a close examination of the delicate carving with which it is covered, that on every portion there has been expended no less an amount of thought and labour; the prevailing colour of the whole is rich oak, heightened to a slight extent by the decorated pannels of the ceiling and the emblazoning of the coats of arms, which bear the Royal

cognizances of our Sovereigns in succession arranged along the front of the gallery.

The windows of the House are filled, as elsewhere, with stained glass, the rich colours of which relieve the otherwise monotonous colour of the oak work, and by mellowing the otherwise painful glare of light, contribute to increase the general effect of magnificence. It is, we understand, proposed by the architect to decorate in colour on a gold ground the coved under-side of the galleries, emblazoning thereon the armorial bearings of the Speakers of the House, in chronological order, but as yet nothing has been done, except to prepare the ground, from a fear, lest in gaining splendour the House should appear to lose its business like appearance—we cannot but hope however that the designs of Sir Charles will be carried out in this respect, as the series of arms would have much historical interest apart from the effect of colour being evidently desirable at this point. The ingenious and elaborate specimens of ornamental brass work in the Chandeliers for gas with which the House was first lighted, have been re-placed by a mode of lighting through the panels of the ceiling, after a plan of Mr. Gurney's, which is considered by some of the Members as being more pleasant to the eyes, although the effect is not so handsome as the former mode. Very costly and elaborate provisions for ventilating and warming the House and its Lobbies have been formed under the direction of Dr. Reid, who although appointed at an early stage of the building to ventilate and warm the whole, was dismissed in the year 1846, in consequence of a report of a Committee of the House of Lords, from that part of the New Palace devoted to their use, as well as from all other parts of the building, except from the House of Commons and its immedtate adjuncts; and the ventilation and warming of the building, with this exception, was left entirely to the architect. Appliances have been provided for managing the ventilation of the House of Commons, either by admitting fresh air from large chambers when it is mixed and warmed below the floor, which has cast-iron plates perforated for this purpose over the whole area—or from above the ceiling through the carved ornament of the beams and spaces left around every panel for this purpose, as yet however, judging from the constant complaints of members, the ventilation does not appear

to be considered successful, though probably it may be made so in time by experimental trial or alteration.*

Along both sides of the House are the Division Lobbies, that on the west side being for those who say "Aye" to any motion put from the chair, that on the east to the "Noes;" these Corridors are plainly and substantially fitted up with oak panelling, the stained glass in the windows is of less elaborate character than that in the House, but in its effect, at least, equally beautiful. There are also Corridors over these, connected by several doors with the Galleries of the House, these however are divided by oak framing into different rooms, which are for the convenience of members retiring, either to refer to documents, or to see friends—the windows here also are filled with delicately flowered quarries and stained glass—stairs at either end communicate with the Corridor below. At the Speaker's end of the House behind the chair, are two small chambers, one for the use of the Members of the Government to hold conferences with each other during dicussions when need arises—the other for the use of the Opposition for similar purposes—this door also affords access, by means of a long Corridor to the official residences of the Librarian to the House of Commons, the Clerk of the House, and the Sergeant at Arms, who all have accommodation provided in that portion of the building, as before-mentioned, which faces New Palace Yard. The Speaker's Residence occupying the entire wing tower at the north end of the river front, is also in connection with the same Corridors. Returning to the House Lobby, the visitor may leave it by the archway on the east side, and enter a Corridor leading to the

REFRESHMENT ROOMS,

Which consist of two long apartments of similar arrangement to those of the House of Lords, one being a Dining Room, for Members only, the other for strangers accompanied by Members, divided by a carved oak screen, from which communication for the attendants with the Kitchens below is obtained; the panels of the

* Dr. Reid has since ceased to act, and the House of Commons with the rest of the Building has been placed under the control of a special officer appointed by Government for this purpose.

ceilings are enriched with appropriate decorations of fruit, flowers, &c., the same Corridor from which these rooms are entered also leads to

THE LIBRARIES,

The rich and beautiful design of which, combined with the appearance of the most complete comfort, commands almost universal admiration. Oak bookcases with well furnished shelves extend from floor to near the ceiling, rollers for maps of all countries are ranged around; the recessed windows looking towards the river afford convenient retiring places for study—the thick carpets prevent noise—the perfume of Russia leather pervades the atmosphere—works containing the most minute and varied information, bearing on almost every subject brought under the notice of Parliament are available at a moment's notice, and in short, every possible inducement of convenience and utility is afforded to that section of Members who devote their time and best powers to their responsible duties. To those however who have time to look around them, and to the visitor, the series of panels which will be filled gradually with the portraits of our most distinguished statesmen, which extend all round the rooms over the bookcases, the varied designs of fanciful characters with which the ceilings are decorated—the minute and beautiful carved wood work—the quaint and characteristic fire places with their shining brass fire dogs—the peculiar design of the carpets, which, with all other articles of furniture throughout the New Palace, have been manufactured from the designs of the architect, the curious old fashioned though comfortable chairs, and the rich hangings of the windows form altogether a "tout ensemble," which carries back the imagination perhaps more than any other part of the building to those old times of feudal magnificence, in the style of which both the New as well as the Old Palace at Westminster has been conceived, and which is so properly valued as our only really national style of architecture. Leaving these rooms, we pass a small Staircase, which gives access for the Members to

THE SMOKING ROOM,

A luxury provided for the first time in the New Palace; this is fitted up with strict relation to its peculiar use, with floor of en-

caustic tiles, of varied colour and design; the walls for 6ft. high from the floor are also lined with coloured china slabs; clustered stone pillars support the roof, which is formed of hard polished cement, and all is done to avoid materials which absorb the smell of smoke, and yet render the room a cheerful and comfortable retiring place, it immediately adjoins the magnificent River Terrace, so that a quiet cool promenade is thus available during the heats of a summer session. Once more returning to the House Lobby, we leave it by an archway on the west side which conducts us to the Upper Story of the Cloisters, which have been made one of the most attractive portions of the building, and appropriated, as beforementioned to the

MEMBER'S PRIVATE ENTRANCE.

The Cloisters of St. Stephen's, as before said, have always been considered one of the most beautiful examples of the architecture of their time and style existing in England, and in the restoration of them, which has been most scrupulously effected from authorities, the architect of the New Palace has shewn the best judgment since by their incorporation with his magnificent building, which will endure we may hope, as long as England exists, he has taken the best means of permanently preserving to us and to future times this evidence of our forefather's taste and skill, The Upper Story of the Cloister had been almost entirely destroyed, either by innovations or by fire of 1834, and only just sufficient remained to afford an idea and authority for its restoration: the visitor will especially notice the characteristic and beautiful new Staircase which connects the upper and lower Cloister—the latter is used for the depository for members cloaks and coats on entering from the Star Chamber Court or from Westminster Hall. Leaving the Cloister in this latter direction and passing through Westminster Hall, we shall emerge once more into New Palace Yard, and take leave of this wonderful Building, which, whether we consider its importance nationally—the extent and intricacy of its details—the mutifarious operations which go on within its walls, must excite our interest and national pride as Englishmen, while, in common with the multitudes of intelligent foreigners who visit it we cannot but feel admiration at the talents,

the energy and perseverance of the able author of the whole, who must feel that the almost universal admiration which his work receives from all the intelligent, in a great measure compensates for the troubles, vexations, and labour which a work of such colossal magnitude must necessarily entail. The New Palace at Westminster has, at least, removed the reproach so long cast on us by foreigners, that ours the richest and largest city in the world had no Public Buildings of magnificence or originality.

FINIS.

The public are admitted to view both Houses of Parliament and all the Public portion of the New Palace of Westminster every Saturday between 10 and 4 o'clock, by Tickets which are obtainable on Saturdays, between 11 and 4 o'clock, at the Office of the Lord Great Chamberlain, in the Royal Court, adjoining the Victoria Tower.

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